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CATALOGUE,

OF A
COLLECTION
OF

8078-328

OIL PAINTINGS :

LATELY ARRIVED IN THIS COUNTRY,

FROM THE GALLERIES OF MILAN, VENICE, &C.

NOW EXHIBITING

AT

CORINTHIAN HALL
GALLERY :

CORNER OF FEDERAL AND MILK STREETS,

APRIL 25, 1831.

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INTRODUCTION.

IN presenting to the Public a Catalogue of the Paintings which comprise the present Collection, it may prove opportune to let fall a few cursory remarks. First, to remove the doubts of some whose scruples have drawn them to conjecture that Genuine Pictures of the old masters, particularly those of an historical class, must not be expected to travel for public exhibition, on the surmise that neither Gold nor any other inducement, could tempt their possessors to let them pass from those walls and domes which they had originally been designed to decorate, and that they were fixed to descend as Heirlooms *statu quo* from generation to generation immutable.

Whatever may be the fact as to theory in this persuasion, and indeed which has a tendency to stamp as a *rara avis* in society, any Historical Painting of the Old School, which may be peregrinating in the New World, yet it is not less true that

many of such class have been found to make a transit from country to country, in a manner which proves with greater force the more natural certainty of mutability.

Commerce, Conquests, and the purifying ebullition of Revolutions, have had a tendency to remove into other spheres, Gems which had been prescribed to a narrow circle, or doomed "like lamps in sepulchres" to enlighten but themselves; thus for instance in NAPOLEON'S day did the walls of the Louvre display the trophies of victory and the spoils of other countries; there the eye might concentrate in one view, the productions of the great artists of former times, which but for the events of that period might have remained immovably shining in their allotted spheres.

To the foregoing causes may be attributed partially the appearance in this city, of a portion of the present Collection of Paintings. *The Queen of Sheba before Solomon*, by PAUL VERONESE, had passed from *Italy* into *France*, in those times when Crowns were tumbling into dust, or changing Heads as the fleeting scenes of a Drama. After an apparent oblivion of some years, it again made its appearance, having as it appeared been for portable purposes cut transversely into three parts; in this plight it was purchased and afterwards joined together, by being attached or lined to another canvass without seam. In like manner as history relates, was one of the finest Paintings of ancient times picked up, having served as a cloth on the ground in a *fête champêtre* for the invading soldiers to dine off.

The preparatory sketches by LE BRUN, of the *Battles of Alexander*, were formerly placed by the

side of the immense Pictures in the Louvre, which he finished from those designs; but after the first French Revolution, they were seen no more till like the Veronese, time and events brought them to open day-light. Many connoisseurs have examined those pictures of late, and are highly pleased with their brilliancy of color and freedom of pencil, ~~the~~ *the* touch has been that of the most masterly decision, placed and left on the thread without alteration or jumbling mixture. It is worthy of notice that the only traits in those pictures which in the eye of some seemed to fix a doubt, have on more mature consideration by the same persons, been accounted as indubitable proofs (were there no other) of their originality, viz. That on comparing them with the finished Pictures and the Engravings therefrom, there appears a change in various accessories of the Pictures; those discrepancies though small are corroborative in proving that they are in the finished pictures no other than intended improvements in the detail; as for instance, one figure which in the sketch has a crown of leaves, has in the picture one of metal. It is the province of a copyist if his aim be to succeed, to adhere closely to the original, more especially if he be following a great master; and further, no artist with a power of pencil equal to the present production, would deign to become a copyist.

It is known that LE BRUN sketched those Battles from *Quintius Curtius's Life of Alexander*, and that LOUIS THE XIV, was so pleased by them that he required him to finish the paintings, therefrom which now adorn the walls of the Louvre. The part in history from which the subjects are taken is painted by the Artist on a corner of each picture.

Many of the Paintings comprising this Collection, are in a state of preservation very highly to be prized, particularly the *Sacrifice to Diana of Pietro da Cortona*, which is lately from the Academy of Artists at *Milan*, where it had been placed from time immemorial for the improvement of pupils in the Art. The *Madonna of Barocci*, is also wonderfully preserved considering that it is painted on ancient Venetian Canvass, which now tears as easily as paper.

CATALOGUE.

No. 1.

Queen Sheba's interview with Solomon.

PAOLO CAGLIARI VERONESE.

The subject of this picture is generally well known and may be found in 1st. Kings, X. Chap 3d and 10th Verse ; it is supposed unnecessary to enlarge critically upon the picture, as each object speaks sufficiently for itself, it is enough to say that it may serve succeeding generations as a Model in the Art of Coloring and Grace of Drawing. PAOLA VERONESE, the Painter of this Picture, was born at *Verona*, in 1532, he was the rival of TINTORET, and was the Prince of what is called the *Venetian School*. GUIDO RENI, said of him, that he wished to be what Veronese was, rather than acquire the celebrity of any other artist, remarking at the same time, that while others only displayed their Art, he painted Nature in her real charms. This Artist, admired as a painter, and amiable as a man, died in Venice in 1583, aged 51.

No. 2.

SEA-PORT.

John Lingelbach.

This picture, as is usual with the Artist, represents a *Sea-Port in the Levant*, with numerous figures on the Quay, variously busied. In the offing are numerous vessels of all descriptions.

No. 3.**FRUIT PIECE. De Heems.**

A good specimen of the rare talents of this celebrated Painter, whose works are eagerly sought after in Europe. He has brought to the execution of this work all his accustomed skill and knowledge of nature and coloring, the transparency of every object is conspicuous.

No. 4.**STILL LIFE. Flegel.**

A rare and curious picture of the old German School. The effect of light and color on the Cup is very brilliant.

No. 5.**CORREGIO'S MADONNA DEL NOTTE.**

BY BARROCCI, HIS PUPIL.

This is a duplicate of a picture which above most others has been celebrated by Travellers and in Works of Art. This sublime production of the pencil unites the extraordinary effect and expression of the Corregio, in the *Dresden Gallery*, with a purity of color in which BARROCCI has fully rivalled his Master. When the above mentioned picture was finished, all the Crowned Heads of Europe wished to possess it, and the first artists of the day hastened to copy it. The scholar has here accomplished all that skill, talents and genius could perform to commemorate his master's work and shed lustre on himself.

No. 6.**DIANA AND NYMPHS.**

VERTANGEN, PUPIL OF POLEMBURG.

A beautiful and highly wrought picture, representing the Fable of Calista, from the Mythology of the Ancients.

No. 7.**THE HUNT. Van Hughtenburg.**

One of the best pictures of this master, who in the various details of the piece has shown great knowledge of true nature.

No. 8.

Whaling Ships in the Northern Seas.

BACKHUYSEN.

This painting is an excellent representation of nature as she appears in the frozen regions. There is throughout the work an admirable keeping, the atmosphere partakes well of the cold and cheerless hue of the fore-ground, where figures are occupied in the usual business of the clime.

No. 9.

GAME PIECE. Snijders.

In subjects of this kind the Artists great merit consists in natural resemblances in imitating closely the appearance of objects introduced in the picture, so as to impress the beholder with the idea of reality. The Painter, has effected in this picture, all he intended. In looking on it we are forcibly struck with the truth of the delineation and freely admire the masterly skill exhibited in the execution.

No. 10.

Portrait of William Tell.

KUPETSKY.

The bold and dauntless air of this great Champion of Freedom is finely expressed. It is such as to render it impossible to mistake the character. The uncommon degree of force in the *chiar-
ra obscura* and coloring of the Head, causes this Portrait to be highly prized by connoisseurs.

No. 11.

Portrait of a Count of Grenada,

VELASQUEZ.

A natural cast of eye, a fine truth in the flesh-tones and beauty of finish in the detail characterize this Portrait, which has the armorial bearings of a family distinguished for its part in the expulsion of the Moors. At the date on the picture 1632, VELASQUEZ, was in his prime, and Painter at the Spanish Court,

No. 12.

NARCISSUS. N. Poussin.

A Picture very classically painted as becomes the subject which is from the *Metamorphoses* of Ovid.

No. 13.**Incantation. Michael Angelo Battaglio.**

This is a species of Painting very uncommon, for the Painters are rare who have shown to the world such an originality of style and subject. The picture has a color and a chiara obscura, never surpassed, and a knowledge of Physiognomy not discreditable even to Lavater. The amateur will be pleased as he enters into the spirit of the piece, which will remind him of Macbeth's exclamation in the Witch scene "How now ye black and midnight Hags what is't ye do." A bandit to the right of the principal enchantress is supposed to enquire his destiny, and is the only person in the piece, who recalls the idea of earthly affairs. The painting is an Illustration of Dante, or some of the Wonder Working Romances of the 15th or 16th Centuries.

No. 14.**Travelling Jugglers. Bassano.**

A picture which like the Veronese recalls the Image of Venice in her glory. Beauty of coloring known so well to the ancient Venetians, signalizes the execution, and will attract the admiration of the spectator equally with the very natural effect of the objects in the piece.

No. 15.**Fruit and Flowers. Mignon.**

A strongly colored group representing the Fruits of the EARTH, a bunch of Grapes in the centre surrounded by minor objects, small flowers, insects, &c. The light is beautifully managed.

No. 16.**Portrait of Eleanor Gwynn.**

GASPAR NETSCHER.

In the portrait of this Mistress of Charles the Second, Netscher has given us every idea of her character. She leans carelessly on her page, whilst over her shoulder is placed the image of her tutelary spirit. The painting of the drapery is admirably in character with the object of the piece.

No. 17.**Landscape and Figures. Solomon Ruysdael.**

A pleasing landscape of this Master ; the Figures are supposed to be painted by Teniers, with admirable effect. The whole well managed.

No. 18.**Sacrifice of Jephtha's Daughter. Rubens.**

This picture contains an epitome of Rubens chief beauties. The strength of contrast in the colors, brilliancy of tint in the flesh, with a free and flowing outline, are here united in perfect harmony. The painter has chosen the time when the Daughter was being bound for the Sacrifice.

No. 19.**Sacrifice to Diana. Pietro da Cortona.**

This is a truly great work of Art. In the numerous figures we behold youthful innocence, mature beauty, and the dignity of age. At sunrise a group of Ephesians is collected before the Temple of Diana by their Priest, who is represented in the act of performing the customary rites to the "Great Diana of Ephesus." The Landscape is in the true historic style, and adds greatly to the fine effect of the picture.

No. 20.**A Cupid.****Julio Romano.**

This very ancient painting represents well the powerful spirit of the Artist, the figure is finely drawn, and with much grace of contour, while from the archly upturned eye, we suppose him meditating on what corner of the earth he shall next send his mischievous arrows.

No. 21.**Incredulity of St. Thomas. Guido.**

On referring to most of the pictures in which sacred subjects are treated we rarely find divinity such as is here expressed. In the moment of enraptured inspiration the painter has given us a transcript of his sublime idea of the Saviour, while in the act of extending his hand to the unbeliever. In representing the grace, meekness, and all the attributes of CHRIST, it is not supposed that the pencil could do more.

No. 22.**Queen Esther. Tintoretto.**

This fine colorist who was a rival of PAOLA VERONESE has been considered as a model in several branches of the Art. His celebrated "PARADISE," though deficient in grouping is one of the most noted works in Italy. The present painting is a fine specimen of coloring.

No. 23.**Magdalen. Carlo Dolce.**

This picture represents the Magdalen in contrition before the Costly Robes of Vanity are thrown off. The depth of feeling is considered as finely expressed.

No. 24.**Fish Sellers. Gerard Douw.**

This picture of the most laborious and minute Artist that ever lived, was bought in Paris for 3000 francs. To illustrate his high finishing, it is reported that he was fourteen days in painting the Twigs of a Broom in the corner of a picture !

No. 25.**Flower Piece. Vander Ast.**

The painter of this piece was a Hollander, and is considered inferior to none in this style of painting.

No. 26.**Allegorical Piece....Faith, Hope & Charity.**

VITO DANA.

A Painter of the 16th Century. His works are now very rare.

No. 27.**HOLY FAMILY. P. P. Rubens.**

His initials are discovered in a corner of the picture, it is inferred to be an early production.

No. 28.

The attack and defeat of the Persians by Alexander, on the Banks of the Granicus.

CHARLES LE BRUN.

(See Introduction.)

The Princes of the East having determined to stop the march of ALEXANDER by giving him Battle, mustered their forces on the Eastern Banks of the Granicus ; being advantageously situated they awaited the attack. Neither the river's craggy and abrupt Banks, its deep eddying current, nor the cautious advice of his Counsellors could dissuade the daring ALEXANDER from the attack, and saying that the Macedonians should do something worthy of the terror they had inspired, he sprang on his horse Bucephalus, and commanding the trumpet to sound a charge, and the right wing to follow on, he dashed into the river and believed he had gained the battle the moment he had an opportunity of fighting. The skill and bravery of the Macedonian cavalry overcame all opposition, even before (as it is said) the phalanx of infantry had time to advance. Having broken his spear he again armed and instantaneously assaulted Mithradites the son-in-law of Darius beating him to the ground as he exultingly headed his hostile ranks. It was at this juncture that Alexander had near been numbered with the slain, by the blow of an ax levied at his head, by the powerful Raescus, but his helmet saving him, he pierced the body of this bold antagonist, when the uplift arm and scimitar of Spithridates to avenge his companions fall, now descending with vengeance on the head of Alexander, which Clitus perceiving with a blow servered from its trunk and it fell with the clenched weapon to the earth like a puny branch lopt off by the woodman's stroke. The grim aspect of Alexander's chosen band, consisting of eight squadrons of cavalry called Cataphracts, (a Greek term which expressed the completeness of their armour, and to which in modern times the Cuirassiers of Napoleon bore a great resemblance) so dismayed the Persian hordes, that even where the King commanded they gave way, and of the Greek mercenaries about 50,000 who stood either through resolution or petrified astonishment, perished or were taken prisoners. Thus did Philip's son with an army of not more than 5,000 cavalry, and 30,000 infantry, put to rout Darius and his army of many times the number.

No. 29.**Alexander at the Oracle of Delphi.****LE BRUN.**

The subject of this picture has a singular origin, being a combination of mythological tradition with history, which may not be unamusing even to those who are well read, to repeat.

Alexander after the battle of the Granicus having subdued all before him, arrived at the city of Gordiam, where he had ordered his new levies to meet him. He there visited the Ancient Palace of Gordius, anxious of beholding the chariot, on the pole of which was tied the famous knot in which the fate of Asia was believed to be involved. Gordius a Shepherd had a son named Midas, of whom the Oracle of Jupiter prophesied he should be King. He became King, and in gratitude to Jupiter consecrated his Father's Chariot, fastening it by a cord made of the inner rind of the Cornel Tree. This knot was so subtly tied that the keenest eye could not perceive either end. On consulting this oracle it answered that he who could untie that knot should be lord of Asia. Alexander cut it with his sword.

No. 30.**Alexander at the Tent of Darius.****LE BRUN.**

This sketch represents the Tent Scene after the battle of the Issus, where Alexander after having again completely defeated Darius with the slaughter of 110,000 men of the enemy, hastened to the city of Damascus to seize the immense treasures therein, and took in the tent the wife and daughters of Darius with his mother Sysigambis, and his infant son prisoners, but behaved most generously towards them. On the rumor being spread that Darius had been slain, these princesses burst into the most sorrowful lamentations, which to soothe, Alexander accompanied by the most affectionate of his friends Hephæstion, visited them assuring them that he still lived. The mother of Darius, prostrated herself before the hero according to Eastern custom, but mistaking Hephæstion for the King, felt much confusion on seeing him step back, which the conqueror no sooner perceived than with the utmost composure and courtesy said, "your Majesty mistook not, for Hephæstion is likewise Alexander."

No. 31.**The Battle of Arbela 331 years before Christ.****LE BRUN.**

This was the third general battle with the Monarch of the East. Darius on this occasion, mustered six hundred thousand foot, one hundred and forty-five thousand horse, two hundred armed Chariots and fifteen Elephants. Against this force, Alexander only brought forty thousand infantry and seven thousand cavalry ; the conflict was tremendous ; the rushing and destructive impetuosity of the armed Chariots was rendered ineffectual by the judicious skill of Alexander, who made a point of slaying the drivers which rendered these engines of war unmanagable. This route was general and complete, the pusilanimous Darius was foremost in the flight and was afterwards treacherously slain by his pretended friends. The princess of the East at this period lay prostrate to the dominion of Alexander.

No. 32.**Alexander's Triumphal Entry into Babylon.****LE BRUN.**

This sketch represents the gorgeous entry of Alexander in his Chariot into the Great City, amidst a blaze of lights.

No. 33.**King Porus brought wounded before Alexander.****LE BRUN.**

Alexander having prosecuted his conquests from Persia to India, with a celerity that outstripped all human calculation, crossed the Indus, but was opposed most vigourously at the pass of Hydaspes by Porus, whose army was small compared with that of Darius, yet he displayed such skill and determinate resistance as baffled the prowess of Alexander, till at length beaten and wounded he was taken prisoner and brought before the Conqueror, who struck with his personal appearance, being seven and a half feet in stature, the manliness of his replies and the greatness of his evolving soul, was touched with compassion, the brave sympathize with the brave. Alexander reinstated him to his Crown, added considerably to his dominions, and included him amongst the number of his friends and allies.

No. 34.**The Holy Mother, Infant Jesus, and St. John.****MURILLO.**

This fine Old Picture is painted much in the style of Raphael's School.

No. 35.**Finished Sketch. Raffaele Mengs.**

The subject of this picture is of the highest dignity in the Apocalypse, and represents the worshipping of the Lamb. The late Benjamin West sketched much after this style.

APPENDIX.

The figures in the Veronese Picture as supporters to Solomon represent Zadok the Priest and Schisha the Scribe the two boys are the Queen's Pages presenting fruit—the others her maids of Honor and train of attendants.



